

MOZART

Urtext
der Neuen
Mozart-Ausgabe

Urtext of the
New Mozart
Edition

Missa in C («Dominicus-Messe«)

Missa in C major («Dominicus Mass«)

KV 66

Partitur / Full Score



Bärenreiter

BA 4791

Carus 40.613/01

BESETZUNG

Soli: Sopran, Alt, Tenor, Baß; Chor: Sopran, Alt, Tenor, Baß;
2 Oboen; 2 Hörner, 2 Clarintrompeten, 2 Trompeten, 3 Posaunen;
Pauken; 2 Violinen, 2 Violen, Baß (Violoncello, Kontrabaß, Fagott);
Orgel

Aufführungsdauer: ca. 43 Min.

Urtextausgabe aus: Wolfgang Amadeus Mozart, Neue Ausgabe
sämtlicher Werke, in Verbindung mit den Mozartstädten Augsburg,
Salzburg und Wien herausgegeben von der Internationalen Stif-
tung Mozarteum Salzburg, Serie I, Werkgruppe 1, Abteilung 1:
Messen – Band 1 (BA 4547), vorgelegt von Walter Senn.

Gemeinsame Edition Bärenreiter Kassel, Basel, London, New York
und Carus-Verlag Stuttgart. Neben dieser Dirigierpartitur sind der
Klavierauszug (BA 4791a/Carus 40.613/03) sowie das Auffüh-
rungsmaterial (BA 4791/Carus 40.613) im Carus-Verlag erschienen,
zu beziehen durch beide Verlage.

SCORING

Soli: Soprano, Alto, Tenor, Bass; Chorus: Soprano, Alto, Tenor, Bass;
2 Oboes; 2 Horns, 2 Clarini, 2 Trumpets, 3 Trombones; Timpani;
2 Violins, 2 Violas, Bass (Violoncello, Double Bass, Bassoon); Organ

Performance duration: ca. 43 min.

Urtext edition taken from: Wolfgang Amadeus Mozart, Neue Aus-
gabe sämtlicher Werke, issued in association with the Mozart cities
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available from both publishers.

Wolfgang Amadeus Mozart

Missa in C («Dominicus-Messe«)

Missa in C major («Dominicus Mass«)

KV 66

Herausgegeben von / Edited by
Walter Senn

Partitur / Full Score



Bärenreiter BA 4791



Carus 40.613/01

67591 / 55 70

VORWORT

Für die erste feierliche Messe, die sein Jugendfreund P. Dominicus Hagenauer am 15. Oktober 1769 in der Stiftskirche St. Peter zu Salzburg feierte, schuf Mozart die festliche musikalische Umrahmung; dazu gehörte die Missa solennis KV 66. Das Autograph, mit der Datierung *1769 in octobre*, hat die Orchesterbesetzung: zwei Clarini (in der Alten Mozart-Ausgabe irrtümlich *Trombe*), Pauken, zwei Violinen, Viola, Baß und Orgel. Zum Aufführungsmaterial von St. Peter gehören noch weitere Stimmen: je zwei Oboen, Hörner und Trompeten. Oboe I und II (1. Seite) sind von Leopold, Oboe II (ab 2. Seite), Corno I, II und Tromba I von Wolfgang und Tromba II, die nur die Pauken in der Oberoktav verdoppelt, von einem Kopisten geschrieben. Die Bemerkung auf der Orgelstimme, *Ad Chorum Monasterii St. Peter, 1776* – die Jahreszahl bezieht sich auf den Ankauf der Noten –, führte zur irrtümlichen Annahme, daß die reichere Instrumentierung in diese Zeit falle. Die Handschrift Wolfgangs bestätigt jedoch eindeutig, daß die Noten nach der Fertigstellung der Partitur geschrieben sind. Das Stimmenexemplar von St. Peter war für die Uraufführung des Werkes bestimmt; dies beweisen u. a. einige Tempoangaben, die von der Hand Leopold Mozarts sowohl im Autograph als auch in den Stimmen ergänzt sind. Daß die im Autograph nicht eingetragenen, in St. Peter vorhandenen Stimmen nicht etwa als eine ad-libitum-Ergänzung aufzufassen sind, findet die Bestätigung in der Kopie des Stiftes Lambach, in der lediglich Tromba I, II fehlen, die hier offenbar nicht besetzt werden konnten. Die zusätzlichen Stimmen werden daher als ein wesentlicher Bestandteil des Werkes in den Notentext mit aufgenommen; damit erscheint die Messe in ihrer originalen Besetzung.

Umgearbeitet bzw. neu komponiert hat Mozart die Takte 134 bis 173 aus dem Credo, d. i. „*Et resurrexit*“ bis „*non erit finis*“. Die Erstfassung, von der im Autograph die erste und letzte Seite stehengeblieben sind, nahm das Anfangsthema des Credo wieder auf.

Unter einer Tektur des Autographs (nach Seite 39) kam eine Skizze zum Beginn der Schlußfuge des Gloria zutage, in der bemerkenswerte Korrekturen Leopold Mozarts zu sehen sind; sie bestätigen die bisherige Annahme, daß der Vater bei der Ausarbeitung polyphoner Partien wesentlich mitgewirkt hat.

Barocke Tradition blieb in der Musik des Salzburger Domes bis in die ersten Jahrzehnte des 19. Jahrhunderts lebendig. Dazu gehörte die Hinzuziehung von drei Posaunen, die mit Alto, Tenore und Basso im Tutti colla parte geführt werden. Obwohl in den Autographen der Messen KV 49, KV 139 (47^a), KV 65 (61^a) und KV 66 nicht eigens vermerkt, ist die Mitwirkung von Posaunen für KV 139 (47^a) und 65 (61^a) durch Primärquellen als authentisch belegt. Diese Praxis ist wohl auch für die übrigen Messen anzunehmen; da aber alte Stimmen nicht überliefert sind, wurde von einer Ergänzung der Posaunen im Notentext abgesehen.

An die Polychorie erinnert im Salzburger Dom die getrennte Aufstellung von Solo- und Chorensemble, zu denen je eine Orgel gehörte. Dementsprechend wurden die Auflagestimmen der Solisten und der ersten Orgel, die den gesamten Notentext enthalten, mit *concerto* und die der Chorsänger sowie der zweiten Orgel mit *ripieno* bezeichnet. In der Stimme *Organo concerto*, gleichlautend mit der für den Dirigenten bestimmten *Battuta* (von „battere“, d. h. schlagen), stehen Solovermerke nicht nur bei vokalen Partien, sondern auch bei instrumentalen Vor- und Zwischenspielen. In den Soloabschnitten setzt *Organo ripieno* bis zum Eintritt des Tutti aus. Schreitet *Organo concerto* beim Übergang von Tutti- zu Solopartien in Achteln weiter, kann in *Organo ripieno* der letzte Tutti-Wert zu einer Viertelnote verlängert werden. Divergierende Nahtstellen verzeichnet der Kritische Bericht zur „Neuen Mozart-Ausgabe“ I/1/Abt. 1, Band 1. Die mit dem Baß der Orgel unisono geführten Bassi (s. u.) üben keine Tuttifunktion aus und pausieren nicht bei instrumentalen Vor- und Zwischenspielen sowie bei Solostellen, sondern nur zugleich mit dem Chorbaß. Setzen Basso, Tenore oder Alto aus, so steht die jeweils tiefste Singstimme im System der Orgel. Die originale Notierung, Tenor-, Alt- oder Sopranschlüssel, wird in der Ausgabe in den Baß- oder Violinschlüssel übertragen. Das Pausieren der Bassi zeigt der Vermerk „*senza B.*“, das Wiedereinsetzen „*con B.*“ an. – Das in der Orgelstimme bisweilen geforderte *tasto solo* wird durch das Eintreten der Bezifferung aufgehoben.








Während Mozart in seinen Manuskripten dem System, auf dem Bassi und Organo notiert sind, sofern er dieses überhaupt bezeichnete, nur *Basso* voransetzte, sind unter dem Aufführungsmaterial des Salzburger Domes für die Bassi zwei Stimmen, *Violone* und *Fagotto*, in den Quellen von St. Peter und Lambach nur die Stimme des *Violone* vorhanden. Da in Salzburger Kopien ein Hinweis auf die Mitwirkung des Violoncello fehlt, kann die ursprüngliche Mitwirkung eines Violoncello nicht angenommen werden oder erscheint zumindest problematisch.

Der als Artikulationszeichen gebrauchte Strich, der sich flüchtig geschrieben der Punktform nähert, ist nicht schematisch als Staccato aufzufassen. Er wird von Leopold Mozart als das „Abstoßen“ eines Tones erläutert, kann aber unterschiedliche Bedeutungen haben: als 1. Akzent, 2. eigentliches Staccato, nach heutiger Auffassung eher mit einer nur leichten Betonungstendenz, 3. das Abstoßen eines Tones, ohne daß auf eine Akzentwirkung gezielt wird, d. h. non legato. 4. In der Orgelstimme kann der Strich die Bezifferung „1“ ersetzen, d. h. *tasto solo* oder bei Orchester-unisono Oktaven; mitunter kann er zugleich das Abstoßen des Tones anzeigen. Im Notentext wird die Deutung des Striches als „1“, da es sich um eine Interpretation des Bearbeiters handelt, grundsätzlich in eckiger Klammer ergänzt, auch wenn keine Doppelbezeichnung, „1“ und Akzent, sinngemäß anzunehmen ist.

Walter Senn

Zur Editionstechnik

Berichtigungen und Ergänzungen des Herausgebers sind im Notentext typografisch gekennzeichnet, und zwar: Buchstaben (Worte, dynamische Zeichen, tr-Zeichen) und Ziffern durch kursive Typen; Hauptnoten, Akzidenzien vor Hauptnoten, Striche, Punkte, Fermaten, Ornamente und kleinere Pausenwerte (Halbe, Viertel etc.) durch Kleinstich; Bogen durch Strichelung; Vorschlags- und Ziernoten, Schlüssel sowie Akzidenzien vor Vorschlags- und Ziernoten durch eckige Klammern. Ziffern zur Zusammenfassung von Triolen, Sextolen etc. sind stets kursiv gestochen, die ergänzten in kleinerer Type. In der Vorlage irrtümlich oder aus Schreibbequemlichkeit ausgelassene Ganztaktpausen werden stillschweigend ergänzt. Mozart notiert einzeln stehende 16tel,

32stel etc. stets durchstrichen (d.  ,  statt  , ); bei Vorschlägen ist somit eine Unterscheidung hinsichtlich kurzer oder langer Ausführung nicht möglich. Die vorliegende Ausgabe verwendet in all diesen Fällen grundsätzlich die moderne Umschrift  ,  etc.; soll ein derart wiedergegebener Vorschlag als „kurz“ gelten, wird dies durch den Zusatz „[]“ über dem betreffenden Vorschlag angedeutet. Fehlende Bogen von Vorschlagsnote bzw. -notengruppen zur Hauptnote sowie zu Nachschlagsnoten, ebenso Artikulationszeichen bei Ziernoten werden grundsätzlich ohne Kennzeichnung ergänzt.

PREFACE

The Missa solemnis K. 66 was one of the compositions that Mozart composed for the first solemn mass celebrated by his childhood friend Pater Dominicus Hagenauer in the abbey church of St. Peter in Salzburg on 15 October 1769. The autograph, dated 1769 in octobre, is scored for the following forces: two clarini (erroneously called Trombe in the old Mozart Edition), timpani, two violins, viola, bass and organ. The performance material in St. Peter also contains additional parts: two oboes, two horns and two trumpets. Oboe I and II (on the first page) were written by Leopold Mozart, Oboe II (starting on the second page), Corno I, II and Tromba I by Wolfgang, and Tromba II, which only doubles the timpani an octave higher, was written by a copyist. The note on the organ part – Ad Chorum Monasterii St. Peter, 1776 – misled scholars to assume that the additional parts were written around 1776; the date, however, refers to the year the music was purchased. Wolfgang's writing confirms without the shadow of a doubt that these parts were written subsequently to the completion of the score. The parts for St. Peter were intended for the first performance of the work; this can be inferred e.g. from the tempo indications which were added in Leopold's hand both in the autograph as well as in the parts. The fact that the additional parts were not incorporated into the autograph although they were located at St. Peter's should not be misconstrued as a sign that they were to be used ad libitum. We know, for example, that a set of parts in the Lambach monastery contains all these additional parts except for Tromba I and II; these instruments were apparently not available there. The supplementary parts were thus incorporated into the score as an essential component of the work. The mass thus appears in its original scoring.

Mozart revised or newly composed bars 134 to 173 in the Credo, i.e. from "Et resurrexit" to "non erit finis". In the first

version, of which the first and last pages have remained visible in the autograph, Mozart had originally taken up the opening of the Credo again. An overlay in the autograph (following page 39) conceals a sketch to the beginning of the closing fugue of the Gloria, in which noteworthy corrections by Leopold Mozart can be seen: they confirm the assumption that Leopold Mozart played an important role in the elaboration of polyphonic passages at that time.

Baroque musical tradition was kept alive at the Salzburg cathedral up into the first decades of the 19th century. This tradition also called for three trombones to play colla parte with the alto, tenor and bass parts. Although not expressly indicated in the autograph of the Masses K. 49, K. 139 (47^a), K. 65 (61^a) and K. 66, the use of trombones in K. 139 (47^a) and 65 (61^a) is authenticated by primary sources. It can be assumed that this practice also applied to the other masses; but since early parts have not survived, the trombones were not incorporated into the score.

The Salzburg cathedral's practice of positioning the solo and choral ensembles separately is reminiscent of polychoral music. Since each ensemble was assigned its own organ, the parts for the soloists and the first organ, which contain the entire music text, were designated as concerto, and those of the choral singers and the second organ as ripieno. In the Organo concerto part, identical with the Battuta (from "battere", i.e. to "beat" time) intended for the conductor and also containing the thoroughbass figures, one finds solo prescriptions not only in vocal parts, but also in instrumental preludes and interludes. The second organ remains silent when the ripieno vocal parts rest. But when the Organo concerto continues in eighth notes in a transition from tutti to solo sections, the last tutti note value in the Organo ripieno can be extended to a quarter note to the "Neue Mozart-Ausgabe" I, 1, Section 1, Volume 1. Divergent points of intersec-

tion are listed in the Critical Notes. The bass parts (*bassi*; see below), although accompanying the organ bass in unison, do not function as part of the *tutti* and thus do not rest in instrumental preludes and interludes and during solo passages, but only when the choral bass rests. Whenever there is an interruption in the bass, tenor or alto vocal parts, the part which is the lowest at that particular moment is notated in the organ staff. The original notation in tenor, alto and treble clefs has been adapted to the bass and treble clefs alone in this edition. The interruption of the *Bassi* parts is indicated by “*senza B.*”, their resumption by “*con B.*”. The *tasto solo* required occasionally in the organ part is voided when the thoroughbass figures appear.

Mozart only inscribed the word *Organo* before the staff on which he notated the basses and organo in his manuscripts, inasmuch as he specified this at all. The performance material of the Salzburg cathedral includes two parts – *Violone* and *Fagotto* – for the bass line. The sources at St. Peter’s and in Lambach contain only a *Violone* part for the bass. Since








there is no mention of a violoncello in the Salzburg copies, it cannot be assumed that a violoncello was originally intended; this at least seems problematical.

The dash used as articulation sign, and which resembles a dot when hastily written, cannot be systematically understood as a staccato. Leopold Mozart explains it as the “*Abstossen*” (ejection, detachment) of a tone, but it can have various meanings, as 1) an accent, 2) a genuine staccato, executed in current-day practice with a very light accentuation, 3) the ejection or detachment of a tone without seeking to accentuate it, i. e. non legato, 4) in the organ part, the dash can replace the figure “1”, i. e. *tasto solo* or octaves at orchestral unisons; occasionally it can also indicate the detached execution of a tone at the same time. In the music text, the dash interpreted as “1” is always enclosed in brackets, since it is an editorial interpretation; the same applies whenever there are no grounds of analogy to suggest a double indication, i. e. “1” and accent.

Walter Senn
(translated by Roger Clément)

Editorial note

Editorial corrections and additions are indicated in the musical text by variations of type: letters (words, dynamics and tr. signs) and figures by italics; principal notes and accidentals before principal notes, dashes, dots, fermatas, ornaments and shorter rests (minim, crotchet etc.) by smaller type; phrase-marks by dotted lines; appoggiaturas and grace-notes, clefs and accidentals before appoggiaturas and grace-notes by square brackets. Numbers above triplets, sextuplets etc. are invariably printed in italics, those supplied by the editor appearing in smaller type. Whole bar rests which were omitted from the original in error or for ease in writing have been tacitly supplied. Mozart invariably wrote single semi-

quavers, demisemiquavers etc. with a line through the tail (i. e. ,  in place of , ); in the case of appoggiaturas it is not therefore possible to differentiate between short or long note-values. The present edition consistently uses the modern form ,  etc. in all these cases; if such an appoggiatura is to be considered as short, this is indicated by the addition of “[]” above the appropriate appoggiatura. Missing slurs from initial appoggiaturas to the principal note and to passing appoggiaturas, and also signs of articulation with grace-notes, have invariably and tacitly been supplied.

Missa in C

„Dominicus-Messe“

KV 66

KYRIE*

Datiert Salzburg, Oktober 1769

Editor: Walter Senn

Adagio

Oboe I, II *)

Corno I, II
in Do/C

Clarino I, II
in Do/C

Tromba I, II
in Do/C

Timpani **) *in Do-Sol/C-G*

Violino I

Violino II

Viola

Soprano

Alto **)

Tenore **)

Basso **)

Bassi +) *ed Organo*

Tutti

Ky - ri - e e - lei - son. Ky - ri -

Ky - ri - e e - lei - son. Ky - ri -

Ky - ri - e e - lei - son. Ky - ri -

Ky - ri - e e - lei - son. Ky - ri -

Tutti ++)

6 2 [-] 6 [-]

*) Zur Mitwirkung der Bläser und Pauken vgl. Vorwort / See the Preface for the use of winds and timpani.

**) Posaunen colle parti? Vgl. Vorwort / Trombones colle parti? See the Preface.

+) Zur Besetzung vgl. Vorwort / See the Preface for the appropriate instruments.

++) Zur Bedeutung von Tutti und Solo im System Bassi ed Organo vgl. Vorwort / See the Preface for the meaning of Tutti and Solo in the Bassi ed Organo part.

[illegible]

This musical score is for the song "L'Espresso" by Franz Schubert, arranged for piano and voice. The score is written in 3/4 time and consists of 8 measures. The piano part is in the upper system, and the voice part is in the lower system. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The voice part is a single melodic line. The lyrics are in French and are repeated in each measure. The score includes dynamic markings (p, f) and articulation marks (accents, slurs). The piano part ends with a double bar line and a repeat sign. The voice part ends with a double bar line and a repeat sign.

8

p f

p

e e - lei - son, e lei - son, e lei - son.

e e - lei - son, e lei - son, e lei - son.

e e - lei - son, e lei - son, e lei - son.

e e - lei - son, e lei - son, e lei - son.

6 5 [-] 6 4 [-] 6 [-] 6 4 [-] 7 [—] 7

Musical score for measures 13-18. The score is in 3/4 time and features a piano (p) and forte (f) dynamic range. The piano part includes trills (tr) and a solo section marked "Solo". The bass line includes fingerings: 5 3, 6 4 [-] 5 3, 4 2, 5 3, 6 4 [-] 5 3, 5 3, 6 4 [-] 5 3.

Musical score for measures 19-24. The score is in 3/4 time and features a piano (p) and forte (f) dynamic range. The piano part includes trills (tr) and a tutti section marked "Tutti". The vocal parts include the lyrics "Ky - ri - e,". The bass line includes fingerings: 6 [-], 9 8 7 6 5, [1 1 1 1 1], 5 3, 6 4 [-] 5 3, [4 2].

31

fp

a 2

Ky - ri - e e - lei - son. Ky - ri - e e - lei - son. Ky - ri - e e -

Ky - ri - e e - lei - son. Ky - ri - e e - lei - son. Ky - ri - e e -

Ky - ri - e e - lei - son. Ky - ri - e e - lei - son. Ky - ri - e e -

Ky - ri - e e - lei - son. Ky - ri - e e - lei - son. Ky - ri - e e -

6 [-] 6/8 6/8 [-] 6/8 [-] 6/8 [-]

31

fp *fp* *fp* *fp* *fp*

a 2

Ky - ri - e e - lei - son. Ky - ri - e e - lei - son. Ky - ri - e e -

Ky - ri - e e - lei - son. Ky - ri - e e - lei - son. Ky - ri - e e -

Ky - ri - e e - lei - son. Ky - ri - e e - lei - son. Ky - ri - e e -

Ky - ri - e e - lei - son. Ky - ri - e e - lei - son. Ky - ri - e e -

6 [-] 6/3 [] 6/4 [-] 6 [-] 6/3 [] 6/4 [-] 6 [-]

36 *fp*

a 2

lei - son, e lei - son, e lei - son, e lei -

lei - son, e lei - son, e lei - son, e lei - son, e lei - son, e

lei - son, e lei - son, e lei - son, e lei - son, e lei - son, e

lei - son, e lei - son, e lei - son, e lei -

6 3 [] 6 4 [-] 6 [] 6 [-] 6 4 [] 6 4 2 [] 6 4 2 6

41 *p*

p

p

p

Solo

son. Ky - ri - e e - le - i - son. *Solo*

lei - son. Ky -

lei - son.

son.

Solo

6 7 4 2 [] 7 4 2 [] 6 7 5 6 6 4 7 5 6 4 [] 3

51

ri - e e - le - i - son.

f p tr f p tr f p

6 5 7 5 3 6 5 4 5 6 5 3

[illegible]

67

Chri - ste, Chri - ste, Chri - ste e - lei - son.

Chri - ste, Chri - ste, Chri - ste e - lei - son.

Chri - ste, Chri - ste, Chri - ste e - lei - son.

Chri - ste, Chri - ste, Chri - ste e - lei - son.

4 6 6 6 # 6

74

Ky - ri - e e - lei - son, e - lei - son. Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei - son.

Ky - ri - e e - lei - son, e - lei - son. Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei - son.

Ky - ri - e e - lei - son, e - lei - son. Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei - son.

Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son.

6 7 6 7 6 6 6

79

lei - son, e - lei - son, e - lei - son.

7 6 6 5 7 5 7 5

86

Chri - ste, Chri - ste e - le - i - son.

Chri - ste, Chri - ste e - le - i -

6 7 7 6 5 6 6

[illegible]

103

The musical score for page 103 consists of two systems. The first system includes a piano introduction with a treble and bass staff. The piano part features a rhythmic melody in the right hand and a supporting bass line in the left hand. The vocal parts enter in the second measure of the system. The second system contains four vocal staves, each with the lyrics "Ky - ri - e e - lei - son, e - lei - son." The piano accompaniment continues throughout, providing a harmonic and rhythmic foundation for the vocalists. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

Ky - ri - e e - lei - son, e - lei - son.

Ky - ri - e e - lei - son, e - lei - son.

Ky - ri - e e - lei - son, e - lei - son.

Ky - ri - e e - lei - son, e - lei - son.

6 5 [] 5 4 [-] 3 5 4 [-] 3

GLORIA

Allegro moderato

Flauto I *f*

Flauto II *f*

Corno I, II
in Fa/F *a 2 f*

Clarino I, II
in Do/C *f*

Tromba I, II
in Do/C *f*

Timpani
in Do-Sol/C-G *f*

Violino I *f*

Violino II *f*

Viola *f*

Soprano *f Tutti*
Glo - ri - a, glo - ri - a, glo - ri - a in ex-cel-sis De - o.

Alto *f Tutti*
Glo - ri - a, glo - ri - a, glo - ri - a in ex-cel-sis De - o.

Tenore *f Tutti*
Glo - ri - a, glo - ri - a, glo - ri - a in ex-cel-sis De - o.

Basso *f Tutti*
Glo - ri - a, glo - ri - a, glo - ri - a in ex-cel-sis De - o.

Bassi ed Organo *f Tutti*
6 [-] 6 [4] 6 [4] 6 [4] 6 [2] 6

5

The first system consists of five staves. The top two staves are a grand staff (treble and bass clef) with a piano introduction. The next three staves are vocal staves (treble clef) for different voices. The piano introduction features a series of chords and moving lines in both hands.

The second system continues the piano accompaniment with two staves. It features a complex, flowing melody in the right hand and a more rhythmic, supportive line in the left hand.

Et in ter-ra pax ho-mi - ni - bus bo - nae vo-lun - ta -

Et in ter-ra pax ho-mi - ni - bus bo-nae vo-lun - ta -

Et in ter-ra pax ho-mi - ni - bus bo - nae vo-lun - ta - tis,

Et in ter-ra pax ho-mi - ni - bus bo - nae

This system contains the vocal entries for the phrase "Et in terra pax hominibus bonae voluntatis". It includes four staves: three vocal staves (treble clef) and one piano accompaniment staff (bass clef). The lyrics are written below each staff, with hyphens indicating syllables that span across measures.

The final system shows the piano accompaniment for the end of the phrase. It consists of a single bass staff with a series of chords and moving lines. The lyrics "Et in terra pax hominibus bonae" are written above the staff.

10

- tis, bo - nae vo - lun - ta - tis, bo - nae vo-lun-ta - tis.
 - tis, bo - nae vo-lun-ta - tis, bo - nae vo-lun-ta - tis.
 8 bo - nae vo-lun - ta - tis, vo-lun-ta - tis, bo - nae vo-lun - ta - tis.
 vo - lun - ta - tis, vo-lun - ta - tis, bo - nae vo-lun - ta - tis.
 5 6 6 5 [-] 5 6 6 4 [-] 5 3 6 5 [-] 6 4 [-] 5 3

Andante grazioso

16

Flauto I, II *f*

Corno I, II
in Fa | F *f*

Violino I *f*

Violino II *f*

Viola *f*

Soprano solo

Alto solo

Bassi ed Organo Solo *f*

6
5 []

22

fp *tr* *p*

p *fp* *p*

fp *fp* *tr* *p*

fp *fp* *p*

fp *fp* *p*

Lau - da - mus

fp *fp* *p*

6 6 6 5 6 6 6 6 5 4 5 3

29

fp *fp* *fp* *fp* *fp*

te. Be - ne - di - ci-mus te. Lau - da - - mus

fp *fp* *fp*

6 5 5 7

36

mf *p* *mf* *p* *mf* *p* *mf* *p*

te. Be - ne - di - ci - mus te. Lau - da - - mus te.

2 6 [-] 6 5 7 6 7

43

Musical score for measures 43-51. The score is written for a piano and voice. The piano part consists of three staves (treble, middle, and bass clefs). The voice part is on a single staff. The key signature is one flat (B-flat). The time signature is 4/4. The dynamics are marked as *f* (forte), *p* (piano), *fp* (fortissimo), and *f* (forte). The lyrics are "Be - ne - di - ci - mus te." repeated twice. The piano part features complex rhythmic patterns, including triplets and sixteenth notes. The voice part has a melodic line with some rests.

Be - ne - di - ci - mus te. Be - ne - di - ci - mus te.

52

Musical score for measures 52-59. The score is written for a piano and voice. The piano part consists of three staves (treble, middle, and bass clefs). The voice part is on a single staff. The key signature is one flat (B-flat). The time signature is 4/4. The dynamics are marked as *p* (piano), *fp* (fortissimo), and *f* (forte). The lyrics are "Ad - o - ra - mus te." The piano part features complex rhythmic patterns, including triplets and sixteenth notes. The voice part has a melodic line with some rests.

Ad - o - ra - mus te.

58

58

fp

fp

fp

fp

fp

Glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te.

fp

6 5

5

6 [6 4] 5

64

64

fp

f

p

fp

mf

p

fp

f

p

mf

p

fp

f

p

Lau - da - mus te. Be-ne-di - ci-mus te. Ad - o - ra - mus te.

fp

$\flat 7$

6 [7]

7

70

70

f *p* *fp* *f*

fp *f* *p* *fp* *f*

fp *f* *p* *fp* *f*

fp *f* *p* *fp* *f*

Lau - da - mus te.

Glo - ri - fi - ca - mus te. Ad - o - ra - mus te. Glo - ri - fi - ca - mus te.

fp *fp*

7 6 7 6 6 4 7

76

76

p *fp* *f* *p* *fp*

fp *f* *fp*

p *fp* *f* *p* *fp*

p *fp* *f* *p* *fp*

p *fp* *f* *p* *fp*

Be - ne - di - ci-mus te. Be - ne - di - ci-mus

Glo - ri - fi - ca - mus te. Glo - ri - fi - ca - mus

fp *fp*

8 7 8 7 6 5 6 9 8 7

This musical score is for the 'Gloria' section of a Mass, specifically the 'Gloria in excelsis Deo'. The score is written for a full orchestra and a mixed choir. The instrumental parts include Flauto I, II; Corno I, II in Fa/F; Clarino I, II in Do/C; Tromba I, II in Do/C; Timpani in Do-Sol/C-G; Violino I and II; Viola; and Bassi ed Organo. The vocal parts include Soprano, Alto, Tenore, and Basso. The lyrics are in Latin: 'Gra - ti - as, gra - ti - as, gra - ti - as a - gi - mus'. The score is in 4/4 time and begins with a forte (f) dynamic. The vocal parts enter with the lyrics 'Gra - ti - as, gra - ti - as, gra - ti - as a - gi - mus'. The instrumental parts provide a rhythmic and harmonic accompaniment. The score is written on multiple staves, with the vocal parts grouped together and the instrumental parts arranged in a standard orchestral layout. The lyrics are written below the vocal staves. The score is in Latin and is for a full orchestra and mixed choir.

96

Allegro

ti - bi pro - pter ma - gnam glo - ri - am tu -

ti - bi pro - pter ma - gnam glo - ri - am tu -

ti - bi pro - pter ma - gnam glo - ri - am tu -

ti - bi pro - pter ma - gnam glo - ri - am tu -

senza B. con B.

6 4 5 3 6 5 6 5 5 6 6 5 [-]

100

am, pro - pter ma - gnam glo - ri - am, glo - ri - am tu - - - am.

am, pro - pter ma - gnam glo - ri - am tu - - - am.

am, pro - pter ma - gnam glo - ri - am, glo - ri - am tu - - - am.

am, pro - pter ma - gnam glo - ri - am, glo - ri - am tu - - - am.

s. B. con B.

7 [6] 7 6 4 [] 5 3 5 4 3

104

Un poco Andante

Violino I *f* *fp* *fp* *fp*

Violino II *f* *fp*

Viola *f*

Tenore solo

Bassi ed Organo *Solo f* *fp*

6 5 6 6 6 4 7 5 5 7 5 6 3

111

Do - mi - ne

117

De - us, Rex cae - le - stis, De - us Pa - ter, Pa - ter o - mni - pot - ens, De - us

125

Pa - ter, Pa - ter o - mni - pot - ens. Do - mi - ne De - us,

130

Rex cae - le - stis, De - us Pa - ter o - mni - pot -

135

ens, De - us Pa - ter o - mni - pot - ens.

141

Do - mi - ne Fi - li u - ni - ge - ni - te Je - su Chri - ste,

149

Je - su Chri - ste, Je - su, Je - su

154

Chri - ste, Do - mi - nus De - us, A - gnus De - i,

159

Fi - li - us Pa - tris, Fi - li - us Pa - tris.

6 6 5 7 6 6 [-] 6 5

163

Do - mi - ne De - us, A - gnus De - i, A - gnus

2 5 7 4 2 6 6 5 7 8 3 3 6 3 4 2

168

De - i, Fi - li - us Pa - tris.

6 7 4 2 6 6 7 8 3 3 6 3 7 8 3 3 6 3 6

174

tris.

6 4 [-] 5 3 8 3 3 6 3 6 5 6 4 5 3 8 3 3 6 3 6 5 6 4 5 3

180
Un poco adagio

Oboe I, II

Corno I, II
in Fa / F

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Bassi ed Organo

f *a 2* *p* *f* *p* *f* *p* *f* *p* *f* *p*

6
4

5
3

[illegible]

187

di, mi - se - re - re, mi - se - re - re

di, mi - se - re - re, mi - se - re - re

di, mi - se - re - re, mi - se - re - re

di, mi - se - re - re, mi - se - re - re

5/3 6/4 2/4 7/4 # 6/4 2/4 7/4 # 6/4 4+/b 6 [-] 6 [-]

191

no - bis. Qui tol - lis pec - ca - ta, pec - ca - ta mun -

no - bis. Qui tol - lis pec - ca - ta, pec - ca - ta mun -

no - bis. Qui tol - lis pec - ca - ta, pec - ca - ta mun -

no - bis. Qui tol - lis pec - ca - ta, pec - ca - ta mun -

b6/b5/3 4 [-] b7 6/4 b7

195

di, sus - ci - pe de - pre - ca - ti - o - nem no -

di, sus - ci - pe de - pre - ca - ti - o - nem no -

di, sus - ci - pe de - pre - ca - ti - o - nem no -

di, sus - ci - pe de - pre - ca - ti - o - nem no -

\flat $\flat 6_4$ [] 6 [] $\flat 6_4$ [] 7 \flat 7 \flat

199

stram. Qui se - des ad dex - te - ram Pa - tris,

stram. Qui se - des ad dex - te - ram Pa - tris,

stram. Qui se - des ad dex - te - ram Pa - tris,

stram. Qui se - des ad dex - te - ram Pa - tris,

7 \flat [] 6 \flat [] 6 \flat [] 7 [] 6 [] # []

mi - se - re - re, mi -

mi - se - re - re, no - bis,

mi - se - re - re,

mi - se - re - re,

6/4 [] 5 6/4 [] 6/5 []

- se - re - re no - bis.

mi - se - re - re no - bis.

mi - se - re - re no - bis.

mi - se - re - re no - bis.

7/4 [] 6/4 [] 6/5 []

Andante ma un poco Allegro

209

Violino I

Violino II

Viola

Soprano solo

Bassi ed Organo

f

Solo

6 4 5 3 [] 4 9 3 8 []

213

p

Quo-ni-am tu so-lus

6 [-] 6 [-] 6 6 [b] 6 [-] 6 [-] 6 6 [-] 6 [-] 6 6 4 [-] 3 [-]

219

tr

tr

tr

san - ctus, quo-ni-am tu so-lus san - ctus, quo - ni-am tu so-lus san - ctus. Tu so-lus

6 4 5 3 [] 4 9 3 8 [] 6 6 []

224

f

f

f

p

Do - minus. Tu so - - lus Al - tis - si-mus. Quo - - ni-am tu

6 6 7 6 7 [1 1 1 1 1 1 1 1 1 1]

231

so - lus, tu so - lus san-ctus.

f *f* *f*

6 [-] 6 5 7 9 8 3 [-] [3 3] 6 [-]

236

Tu so - lus Do - mi - nus. Tu so - lus

p *f* *f* *p* *fp* *fp*

6 5 7 6 6 6 [-]

241

san - ctus. Tu, tu so - lus Al - tis - si - mus,

f *fp* *fp*

Org.: tasto solo 6 5 7 6 6 6 [-]

249

Je - su, Je - su Chri - ste, Je - su, Je - su Chri -

tr

6 [-] 5 [-] 7 [-] 6 [-] 6 [-] 6 [-] 5 6 5 6 6 6 [-]

255

cresc. *f* *tr.*

cresc. *f*

cresc. *f*

tr. *ste.*

cresc. *f*

6 $\frac{5}{b}$ 6 [-] 6 [-] (#) 6 6 [b] 6 [-] 6 [-] 6 6 6 [-] 6 [-] 6 6 $\frac{6}{4}$ [-] 7 $\frac{7}{b}$ [-]

260

p *p* *p*

Quo - ni - am tu so - lus san - ctus, tu so - lus san - ctus, tu so - lus san -

p *b* [7] # 7 6 5 7

265

9 3 5 3 7 9 3 5 7 7 4 2 $\frac{b7}{5}$

270

ctus. Tu so-lus Do-mi-

6 4 [-] $\begin{bmatrix} 7 \\ 4 \\ 2 \end{bmatrix}$ [-] $\begin{bmatrix} 8 \\ 5 \\ 3 \end{bmatrix}$ 6 6 4 $\begin{bmatrix} 5 \\ 3 \end{bmatrix}$ [6] $\begin{bmatrix} 6 \\ b5 \end{bmatrix}$ $\begin{bmatrix} 6 \\ b5 \end{bmatrix}$

275

nus. Tu so-lus Al-tis-si-mus. Quo-ni-am tu so-lus,

6 [-] $\begin{bmatrix} 6 \\ b5 \end{bmatrix}$ $\begin{bmatrix} 6 \\ b5 \end{bmatrix}$ f 6 p 6

281

tu so-lus san-ctus. Tu so-lus

6 5 7 $\begin{bmatrix} 8 \\ 3 \end{bmatrix}$ $\begin{bmatrix} 7 \\ 3 \end{bmatrix}$ 6 6 [-] 6 5 7

286

Do-mi-nus. Tu so-lus san-

Org.: tasto solo

292

ctus. Tu, tu so-lus Al-tis-si-mus, Je-

299

su, Je-su Chri-ste, Je-su, Je-su Chri-

305

ste.

[illegible][illegible]

326

Ob. I

Ob. II

*f**f**f* Tutti

Cum sancto Spi - ri - tu, in glo - ri - a De - i — Pa - tris. A - men, a -

- men, a - men, a - men, a - men, a - men, a -

a - men, a - men, a -

6 [—] 7 6 [—] [3 -] b5 5 6 5 4 2 5 4 2 5 6 5 6 5 - 5 6

334

f Tutti

Cum san-cto Spi - ri - tu, in glo - ri-a De-i— Pa-tris. A - men, a -

- men, a - men, a - men, a - men, a - men, a - men,

men, a - men, a - men, a - men, a - men, a - men, a - men, a -

men, a - men, a - men, a - men, a - men, a - men.

senza B.

[illegible]

350

a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men. Cum san - cto Spi - ri -

- - - - - men, a - men, a - men, a - - - - - men, a - - - - - men, a - men. Cum san - cto Spi - ri -

- - - - - men, a - men, a - men. Cum sancto Spi - ri -

- ri - a De - i Patris. A - men, a - - - - - men, a - - - - - men, a - - - - - men, a - men, a - men, a - men, a - - - - -

4 6 [—] 6 5 b4 6 [3 -] 6 [—] [5 —] 6 6 6 5 4 # 6 4 3

A musical score for the song 'The Rose Tree'. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one sharp (F#), and the time signature is 4/4. The music is written in a simple, folk-like style with many eighth and sixteenth notes. The vocal line starts with a quarter rest, followed by a series of notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line. The bass line provides a harmonic foundation with various note values and rests. The score is presented on a single page with a light beige background.

tu, in glo - ri - a De - i, De - i Pa - - tris. A - men. Cum sancto

tu, in glo - - - ri-a De-i— Pa-tris. A - men, a - - - men, a-men, a - men, a - men,

men, a - - - men —, a - - - men, a - - - men, a - - - men, a-men, a - men,

The first staff of music is written in bass clef. It begins with a whole note G2, followed by a half note F2, a half note E2, and a whole note D2. This is followed by a half note C2, a half note B1, and a whole note A1. The next measure contains a half note G1, a half note F1, and a whole note E1. The final measure consists of a half note D1, a half note C1, and a whole note B0. Fingerings are indicated by numbers 1-5 below the notes: 5, 6, 4, 2, 6, 4, 2, 6, [—], 7, 5, 6, 5, 4, 3, 2, 1.

367

a - men, a - men, a - - - - - men, a - men.

Spi - - ri - tu, in glo - - - - - ri - a De - i — Pa - tris. A - men, a - - - - - men, a -

a - - - - men, a - men, a - - - - men, a - men, a - men, a -

a - - - - men, a - men, a - - - - - men, a - men, a - - - - men, a -

7 6 5 4 3 4 3 6 3 7 6 4 7 5 4 3 5 6 6 4 5

375

This musical score is for the song "The Rose Tree" in G major, 2/4 time. It features a vocal melody, piano accompaniment, and a double bass line. The score is divided into two systems. The first system contains measures 1 through 7, and the second system contains measures 8 through 14. The key signature has one sharp (F#), and the time signature is 2/4. The vocal line includes a trill in measure 14. The piano accompaniment consists of chords and moving lines in the right and left hands. The double bass line provides a harmonic foundation with chords and single notes.

A musical score for the song 'The Rose Tree'. It features three staves: a vocal line in treble clef, a guitar line in treble clef, and a bass line in bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The music is in common time. The vocal line starts with a treble clef and a key signature of one sharp. The guitar line starts with a treble clef and a key signature of one sharp. The bass line starts with a bass clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, accidentals, and a trill (tr) in the vocal line. The lyrics 'The Rose Tree' are written below the vocal line.

Cum san-cto Spi-ri-tu, in glo-ri-a De-i — Pa-tris. A-men, a-

men, a - men, a - men, a - men, a - men, a - - - men, a - men, a - men, a - - - men, a - men,

men, a - men, a - men, a - men, a - men, a - - - - - men, a - men, a - men, a -

men, a - - - men, a - men, a - - - - men, a - - - - men, a - men, a - men.

A musical score for the bass line of "The Rose Tree". The key signature has one sharp (F#). The melody consists of eighth notes and quarter notes, some grouped by slurs. Below the staff are fingerings: 6, 5, 6, 5, 5, 6, 4, 2, 6, 4, 2, 6, 7, #, 6, 4, 7, #, 5, 6, #, 5, 4, 2.

383

men, a - men, a - men, a - men.

a - men, a - men.

men, a - men, a - men, a - men. Cum san-cto Spi - ri - tu, in glo -

a - men. Cum san-cto Spi - ri - tu, in glo -

6 6 [] # 6 [] 9 8 [1 1 1]
b5 [] 5 [] 4 3

391

Cum san-cto Spi - ri - tu, in glo -

Cum san-cto Spi - ri - tu, in glo -

ri-a De - i — Pa-tris. A - men, a - men,

ri-a De - i — Pa - tris. A - men, a - men,

6 6 5 6 6 Org.: tasto solo

[illegible]

[illegible]

412

a - men, a - - men, a - men, a - - men, a - men, a - men.

a - men, a - - men, a - men, a - - men, a - men, a - men.

a - men, a - - men, a - men, a - - men, a - men, a - men.

a - men, a - - men, a - men, a - - men, a - men, a - men.

6 [5] 6 [6] 6 5 4 3 6 5 [-] 5 4 3 7 7

CREDO

Molto allegro

Oboe I, II *f*

Corno I, II
in Do/C *f*

Clarino I, II
in Do/C *f*

Tromba I, II
in Do/C *f*

Timpani
in Do-Sol/C-G *f*

Violino I *f*

Violino II *f*

Viola *f*

Soprano *f* Tutti
Pa - trem o-mnipot-en - tem, fa-ctorem cae - li et ter - rae, vi - si-

Alto *f* Tutti
Pa - trem o-mnipot-en - tem, fa-ctorem cae - li et ter - rae, vi - si-

Tenore *f* Tutti
Pa - trem o-mnipot-en - tem, fa-ctorem cae - li et ter - rae, vi - si-

Basso *f* Tutti
Pa - trem o-mnipot-en - tem, fa-ctorem cae - li et ter - rae, vi - si-

Bassi ed Organo *f*

5 6 5

5

bi - li - um o - mni - um, et in - vi - si - bi - li - um.

bi - li - um o - mni - um, et in - vi - si - bi - li - um.

bi - li - um o - mni - um, et in - vi - si - bi - li - um.

bi - li - um o - mni - um, et in - vi - si - bi - li - um.

5 2 [] 6 5 6 5 5 4 [] #

9

Et in u - num Do - mi-num Je - sum Chri - stum,
 Et in u - num Do - mi-num Je - sum Chri - stum,
 Et in u - num Do - mi-num Je - sum Chri - stum,
 Et in u - num Do - mi-num Je - sum Chri - stum,

6 5 [] 6 4 [-] 5
 4 [-] 5
 6 4 - 5

14

Fi - li-um De - i u - ni - ge - ni - tum.
 Fi - li-um De - i u - ni - ge - ni - tum.
 Fi - li-um De - i u - ni - ge - ni - tum.
 Fi - li-um De - i u - ni - ge - ni - tum.

6 - 5 [6 5] b7 [-] 5 5 7 6 4 [-] 5 3
 5 5 7 6 4 [-] 5 3
 6 5 [-] 6 4 [-] 5 3

19

Et ex Pa - tre na - - tum an - te o - mni - a sae - - cu - la.
 Et ex Pa - tre na - - tum an - te o - mni - a sae - - cu - la.
 Et ex Pa - tre na - - tum an - te o - mni - a sae - - cu - la.
 Et ex Pa - tre na - - tum an - te o - mni - a sae - - cu - la.

Figured bass notation: 6 [-] 7 6 6 5

23

De - - um de De - - o, lu - - men de lu - - mi - ne,
 De - - um de De - - o, lu - - men de lu - - mi - ne,
 De - - um de De - - o, lu - - men de lu - - mi - ne,
 De - - um de De - - o, lu - - men de lu - - mi - ne,

Figured bass notation: [8 -] 6 6 6 5

27

De - um ve - rum de De - o ve - ro. Ge - ni - tum, non

De - um ve - rum de De - o ve - ro. Ge - ni - tum, non

De - um ve - rum de De - o ve - ro. Ge - ni - tum, non

De - um ve - rum de De - o ve - ro. Ge - ni - tum, non

[8 3] 3 6 5 5 4 [-] 3 6 5 [-] 6 5 3

31

fa - ctum, con - sub - stan - ti - a - lem Pa - tri, con - sub - stan - ti - a - lem Pa - tri:

fa - ctum, con - sub - stan - ti - a - lem Pa - tri, con - sub - stan - ti - a - lem Pa - tri:

fa - ctum, con - sub - stan - ti - a - lem Pa - tri, con - sub - stan - ti - a - lem Pa - tri:

fa - ctum, con - sub - stan - ti - a - lem Pa - tri, con - sub - stan - ti - a - lem Pa - tri:

4 2 6 5 4 2 6 5 4 2

36

per quem o - mni-a fa - cta sunt. Qui pro - pter nos

per quem o - mni-a fa - cta sunt. Qui pro - pter nos

per quem o - mni-a fa - cta sunt. Qui pro - pter nos

per quem o - mni-a fa - cta sunt. Qui pro - pter nos

6 5 5 4 - # 8 7 6 5 6 5 4 # 6

40

ho - mi - nes, et pro - pter no - stram sa - lu - tem de - scen - dit, de -

ho - mi - nes, et pro - pter no - stram sa - lu - tem de - scen - dit, de -

ho - mi - nes, et pro - pter no - stram sa - lu - tem de - scen - dit, de -

ho - mi - nes, et pro - pter no - stram sa - lu - tem de - scen - dit, de -

4 2 6 5 6 7 6

de - scen - dit, de - scen - dit de cae - lis,
 scen - dit, de - scen - dit, de - scen - dit de cae - lis, de -
 scen - dit, de - scen - dit, de - scen - dit de cae - lis, de -
 scen - dit, de - scen - dit, de - scen - dit de cae - lis, de -

7 6 7 6 6 8 7 6 6 4 [-] 5 3 6

de - scen - dit, de - scen - dit, de - scen - dit de cae -
 scen - dit, de - scen - dit, de - scen - dit, de - scen - dit de cae -
 scen - dit, de - scen - dit, de - scen - dit, de - scen - dit de cae -
 scen - dit, de - scen - dit, de - scen - dit, de - scen - dit de cae -

7 6 7 6 7 6 6 8 7 6 6 4 [-] 5 3

52

lis, de - scen - dit de cae - - - - - lis, de cae -

lis, de - scen - dit de cae - - - - - lis, de cae -

lis, de - scen - dit de cae - - - - - lis, de cae -

lis, de - scen - dit de cae - - - - - lis, de cae -

6 3 [] 6 4 [-] 6 5 [-] 6 4 [] 5 3 []

57

lis.

lis.

lis.

lis.

5 5 6 4 [] 5 3 []

74

San-cto ex Ma-ri - a Vir - gi-ne: Et ho - - mo fa - ctus est, ex Ma-ri - a

San-cto ex Ma-ri - a Vir - gi-ne: Et ho - - mo fa - ctus est, ex Ma-ri - a

San-cto ex Ma-ri - a Vir - gi-ne: Et ho - - mo fa - ctus est, ex Ma-ri - a

San-cto ex Ma-ri - a Vir - gi-ne: Et ho - - mo fa - ctus est, ex Ma-ri - a

6 4 5 6 [] 7 6 4 [] [5] 7 5 6 []

80

Vir - gi-ne: Et ho - - mo fa - ctus est.

Vir - gi-ne: Et ho - - mo fa - ctus est.

Vir - gi-ne: Et ho - - mo fa - ctus est.

Vir - gi-ne: Et ho - - mo fa - ctus est.

7 6 6 4 [] 6 4 [5] - 7 f 6 [-] 7 [-] 6 [-] 6 5 6 [-]

85

Et in - car - na - tus est,

Et in - car - na - tus est,

Et in - car - na - tus est,

Et in - car - na - tus est,

7 [-] 6 [-] 6 - [5 -] 5 4 8 7 6 # [-]

92

et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et

et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et

et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et

et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et

8 7 5 6 b5 b7 - 9 8 6 b6 6 5 b6 b7 [-] 46

6 [-] 5

[# -]

99

ho - mo fa-ctus est. Et in-car-na-tus est de Spi - ri - tu

ho - mo fa-ctus est. Et in-car-na-tus est de Spi - ri - tu

ho - mo fa-ctus est. Et in-car-na-tus est de Spi - ri - tu

ho - mo fa-ctus est. Et in-car-na-tus est de Spi - ri - tu

5 6 6 5 5 6 6 5 7

105

San - cto ex Ma - ri - a Vir - gi - ne: Et ho - - mo fa - - ctus est,

San - cto ex Ma - ri - a Vir - gi - ne: Et ho - - mo fa - - ctus est,

San - cto ex Ma - ri - a Vir - gi - ne: Et ho - - mo fa - - ctus est,

San - cto ex Ma - ri - a Vir - gi - ne: Et ho - - mo fa - - ctus est,

6 4 5 3 6 7 [] 6 5 6 6 4 [] 5 3 5

110

p *f*

p *f*

p *f*

p *f*

ex Ma - ri - a Vir - gi - ne: Et ho - - mo fa - ctus est.

ex Ma - ri - a Vir - gi - ne: Et ho - - mo fa - ctus est.

ex Ma - ri - a Vir - gi - ne: Et ho - - mo fa - ctus est.

ex Ma - ri - a Vir - gi - ne: Et ho - - mo fa - ctus est.

p *f*

6 7 [—] 5 6 5 6 4 [—] 5 [—] 3 *f* 6 [—]

114

tr *tr*

7 [—] 6 3 6 [-] 7 6 [-] 6 4 [-] 5 3

122

122

p

p

p

f

f

f

f

f

sus, pas - sus, et se - pul - tus est. Cru-ci - fi - xus et - i - am pro no - - bis:

sus, pas - sus, pas - sus, et se - pul - tus est. Cru-ci - fi - xus et - i - am pro no - - bis:

sus, pas - sus, et se - pul - tus est. Cru-ci - fi - xus et - i - am pro no - - bis:

sus, pas - sus, pas - sus, et se - pul - tus est. Cru-ci - fi - xus et - i - am pro no - - bis:

6 [-] 6 [-] 6 4 [-] 6 6 4 2 6 6 5 senza Organo coll' Organo 6 4 5 3 6 4 2

126

126

sub Pon - ti - o Pi - la - to pas - sus, pas - sus,

sub Pon - ti - o Pi - la - to pas - sus, pas - sus,

sub Pon - ti - o Pi - la - to pas - sus,

sub Pon - ti - o Pi - la - to pas - sus,

senza B. con B.

7 6 49 8
[45] [5] 4 4

6 5 6 5
4 4 4 3

130

130

et se - pul - tus est, et se - pul - tus est.

et se - pul - tus est, et se - pul - tus est.

et se - pul - tus est, et se - pul - tus est.

et se - pul - tus est, et se - pul - tus est.

6 5 7 6 6
4 4 4 4 4

134 Molto allegro

Et re - sur - re - xit ter - ti - a di - e, se -

Et re - sur - re - xit ter - ti - a di - e, se -

Et re - sur - re - xit ter - ti - a di - e, se -

Et re - sur - re - xit ter - ti - a di - e, se -

7 3 6 7 3 6 [] 7 3 6

139

cun - dum Scri - pturas. Et a - scen - dit in

cun - dum Scri - pturas. Et a - scen - dit in

cun - dum Scri - pturas. Et a - scen - dit in

cun - dum Scri - pturas. Et a - scen - dit in

4 2 6 5 7 # 6 [] [5] 3 6 []

cae - lum: se - det, se - det ad dex - - teram Patris. Et i - te-rum ven -

cae - lum: se - det, se - det ad dex - - teram Patris. Et i - te-rum ven -

cae - lum: se - det, se - det ad dex - - teram Patris. Et i - te-rum ven -

cae - lum: se - det, se - det ad dex - - teram Patris. Et i - te-rum ven -

[7 — 7 — 6 —] 6 5

150

tu - rus est cum glo - ri - a, ju - di - ca-re vi - - vos et mor -

tu - rus est cum glo - ri - a, ju - di - ca-re vi - - vos et mor -

tu - rus est cum glo - ri - a, ju - di - ca-re vi - - vos et mor -

tu - rus est cum glo - ri - a, ju - di - ca-re vi - - vos et mor -

6 5 b p b4 b 6 b5

*) T. 152, 2. Hälfte, bis T. 156: ossia senza Organo. / Bar 152, 2nd half, to bar 156: ossia senza Organo.

- tu - os: cu - jus re - gni non e - rit fi - nis,
 - tu - os: cu - jus re - gni non e - rit fi - nis,
 - tu - os: cu - jus re - gni non e - rit fi - nis,
 - tu - os: cu - jus re - gni non e - rit fi - nis,

[4 -] 6 5 [-] 4 2 [-] 6 6 5 [-] 5 4 3 5

cu - jus re - gni non e - rit fi - nis,
 cu - jus re - gni non e - rit fi - nis,
 cu - jus re - gni non e - rit fi - nis,
 cu - jus re - gni non e - rit fi - nis,

6 5 [-] 4 2 [-] 6 [-] 6 5 [-] 6 4 [-] 5 3

165

non, non, non e - rit fi - nis,

non, non, non e - rit fi - nis,

non, non, non e - rit fi - nis,

non, non, non e - rit fi - nis,

6 5 [] 6 4 [-] 5 3

169

non, non, non e - rit fi - nis.

non, non, non e - rit fi - nis.

non, non, non e - rit fi - nis.

non, non, non e - rit fi - nis.

6 5 [] 6 4 [-] 5 3, 6 - 6 [-], 6 5 [-]

174 *Andante*

Flauto I, II

Violino I

Violino II

Viola I, II

Soprano solo

Bassi ed Organo

f

fp

f

Solo

6 6 6 6 6 6 6

4 4 4

182

tr

tr

tr

tr

fp

p

p

p

Et in Spi - ri - tum San - ctum,

6 6 6 6 6 6 6

4 4 4 4 4 4 4

191 Fl. I

Fl. II

p

f

p

f

p

f

p

f

p

Do - mi - num, et vi - vi - fi - can - tem: qui ex Pa - tre Fi - li - o - que pro - ce - dit,

6 6 6 6 6 6 6

4 4 4 4 4 4 4

9 8 6 6 5 4 3 [6] 5

200
Fl. I, II

qui ex Pa-tre Fi-li - o - que pro - ce - dit, qui ex Pa - - tre

208

Fi - li - o - que pro - ce - dit.

216

Qui cum Pa-tre et Fi - li - o si - mul ad - o - ra - tur, et con - glo - ri - fi - ca - tur: qui lo -

225
Fl. I

Fl. II

cu - tus est per Pro - phe - tas, qui lo - cu - tus est per Pro - phe - tas, qui

6 [] 6 [] 5 6 2 6 6 5 4 3 [4] 2 6 []

233
Fl. I, II

lo - cu - tus est, qui lo - cu - tus est per Prophe - tas, qui lo -

7 5 6 6 6 5 6 4 3 6 7 [-] 6 5

241

cu - tus est per Prophe - tas.

6 6 5 4 3 [6] 6 7 6 6 7 6 5 4 3

Oboe I, II

*Corno I, II
in Do/C*

*Clarino I, II
in Do/C*

*Tromba I, II
in Do/C*

*Timpani
in Do-Sol/C-G*

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Bassi ed Organo

253

cam Ec - cle - si - am. Con -

cam Ec - cle - si - am. Con -

cam Ec - cle - si - am. Con -

cam Ec - cle - si - am. Con -

[7 -] 6 [-] 6 4 5 3 [5/3]

256

The first system of the score shows the piano introduction and accompaniment. It consists of five staves: a single treble staff at the top, followed by three staves grouped by a brace on the left, and a single bass staff at the bottom. The music is in 4/4 time and begins with a key signature of one sharp (F#). The introduction features a series of chords and moving lines in the right hand, while the left hand provides a steady accompaniment.

The second system of the score continues the piano introduction and accompaniment. It follows the same five-staff layout as the first system. The music continues with similar harmonic and melodic patterns, maintaining the 4/4 time and one-sharp key signature.

fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum.

fi - te - or u - num ba - ptis - ma in re - mi - si - o - nem pec - ca - to - rum.

fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum.

fi - te - or u - num ba - ptis - ma in re - mi - si - o - nem pec - ca - to - rum.

6 [—] 7 [-] 6 [-] 5 4 3 7 [—] 6 4 3 6 6 5

260

Measures 260-263. The vocal line (top staff) begins with a half note G4, followed by a quarter rest, then a half note A4, a quarter rest, and a half note B4. The piano accompaniment consists of three staves. The first staff has a quarter rest, followed by eighth notes G4, A4, B4, and C5. The second and third staves have quarter rests. Measures 261-263 continue with similar patterns, with the vocal line holding notes and the piano accompaniment providing harmonic support.

Measures 264-267. The vocal line (top staff) features a melodic line with eighth and sixteenth notes. The piano accompaniment consists of three staves, with the first staff having a melodic line and the second and third staves providing harmonic support with eighth and sixteenth notes.

Measure 268. The vocal line (top staff) has the lyrics "Et ex-spe - cto, et ex-spe - cto re - sur - re - cti -". The piano accompaniment consists of three staves, with the first staff having a melodic line and the second and third staves providing harmonic support.

Measure 269. The vocal line (top staff) has the lyrics "Et ex-spe - cto, et ex-spe - cto re - sur - re - cti - o - nem, re - sur - re - cti -". The piano accompaniment consists of three staves, with the first staff having a melodic line and the second and third staves providing harmonic support.

Measure 270. The vocal line (top staff) has the lyrics "Et ex - spe - cto, et ex - spe - cto re - sur - re - cti -". The piano accompaniment consists of three staves, with the first staff having a melodic line and the second and third staves providing harmonic support.

Measure 271. The vocal line (top staff) has the lyrics "Et ex-spe - cto, et ex-spe - cto re - sur - re - cti - o - nem, re - sur - re - cti -". The piano accompaniment consists of three staves, with the first staff having a melodic line and the second and third staves providing harmonic support.

Measure 272. The vocal line (top staff) has the lyrics "Et ex-spe - cto, et ex-spe - cto re - sur - re - cti -". The piano accompaniment consists of three staves, with the first staff having a melodic line and the second and third staves providing harmonic support.

Adagio

264

First system of musical notation. It includes a piano introduction in 3/4 time, marked 'Adagio'. The piano part features a melodic line in the right hand and a bass line in the left hand. The vocal part enters with a single note on a whole note.

Second system of musical notation. It shows the piano accompaniment for the first vocal entry. The piano part features a melodic line in the right hand and a bass line in the left hand. The vocal part enters with a single note on a whole note.

Third system of musical notation. It shows the vocal entries for four voices (Soprano, Alto, Tenor, and Bass). Each voice part has a melodic line and a bass line. The lyrics are: o - nem mor - tu - o - rum, mor - tu - o - rum, mor - tu - o - rum.

Fourth system of musical notation. It shows the piano accompaniment for the vocal entries. The piano part features a melodic line in the right hand and a bass line in the left hand. The lyrics are: o - nem mor - tu - o - rum, mor - tu - o - rum, mor - tu - o - rum, mor - tu - o - rum.

Allegro

Ob. I 270

Ob. II

Et vi-tam ven-tu-ri, ven-tu - ri sae-cu-li. A - - men. Et vi - - tam ven - tu - ri sae-cu-li.

Et vi - tam ven - tu-ri, ven - tu - ri sae-cu-li.

senza B.

tr

con B.

6 6 6 6 6 6 6 6 6 6

8 3 2 4 6 5

289

a - men, a - men, a - - men. Et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li.

tu - ri, ven - tu - ri sae - cu - li. A - men, a - men. Et vi - tam ven - tu - ri sae - cu - li —

tam ven - tu - ri sae - cu - li. A - men, a - men. Et vi - tam ven - tu - ri sae - cu - li. A -

tu - ri, ven - tu - ri sae - cu - li. A - - men, a - men, a - men, a - men, a - men,

6 5 6 6 6 4 3 6 5 [8 3] 6 4 2 6 4 2 6 6 6 8 7

298

Piano accompaniment for measures 298-303. The right hand features a melodic line with grace notes and slurs. The left hand plays a steady eighth-note accompaniment. Dynamics include piano (p) and forte (f).

Piano accompaniment for measures 304-309. The right hand continues the melodic line. The left hand features a more active eighth-note accompaniment with some sixteenth-note passages.

A - - - - - men, a - - - - - men.

A - men, a - - - - - men. Et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li.

men. Et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li.

a - - - - - men, a - men, a - men, a - men, a - - - - -

a - - - - - men, a - men, a - men, a - men, a - - - - -

307

tr. tr. tr.

tr. tr. tr.

Et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li,

A - - men, a - - men, a - - - - - men, a - - - - - men. Et vi - tam ven - tu -

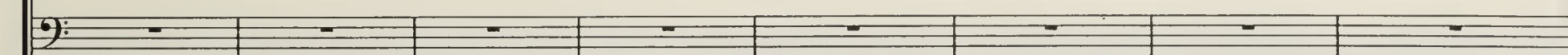
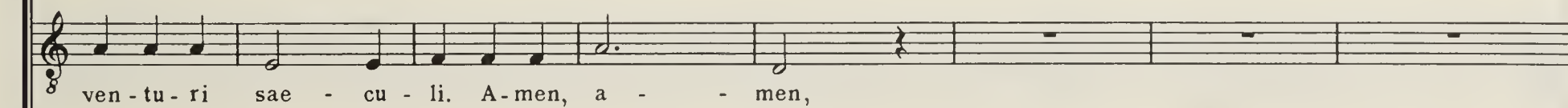
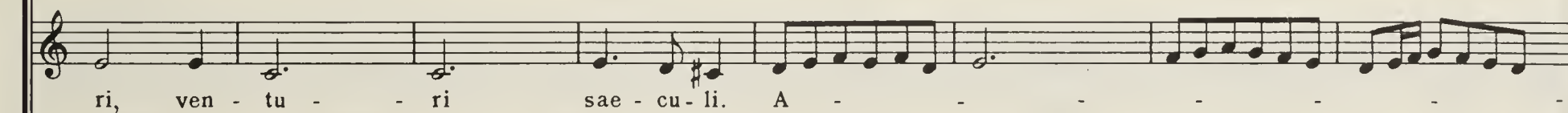
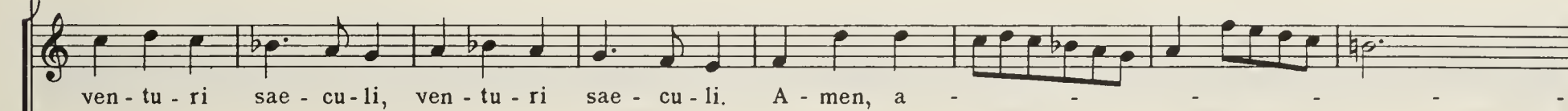
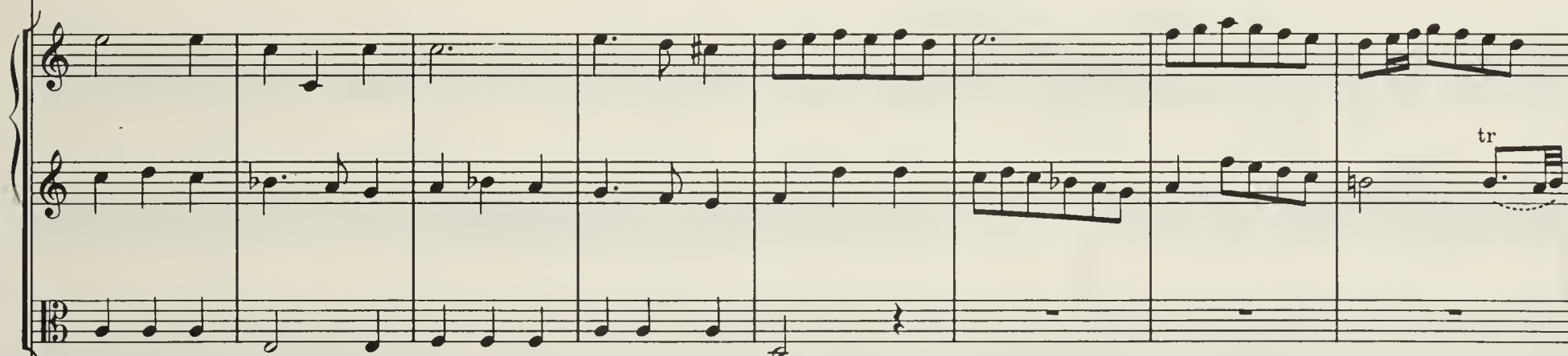
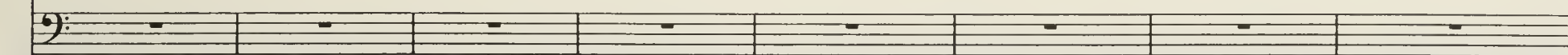
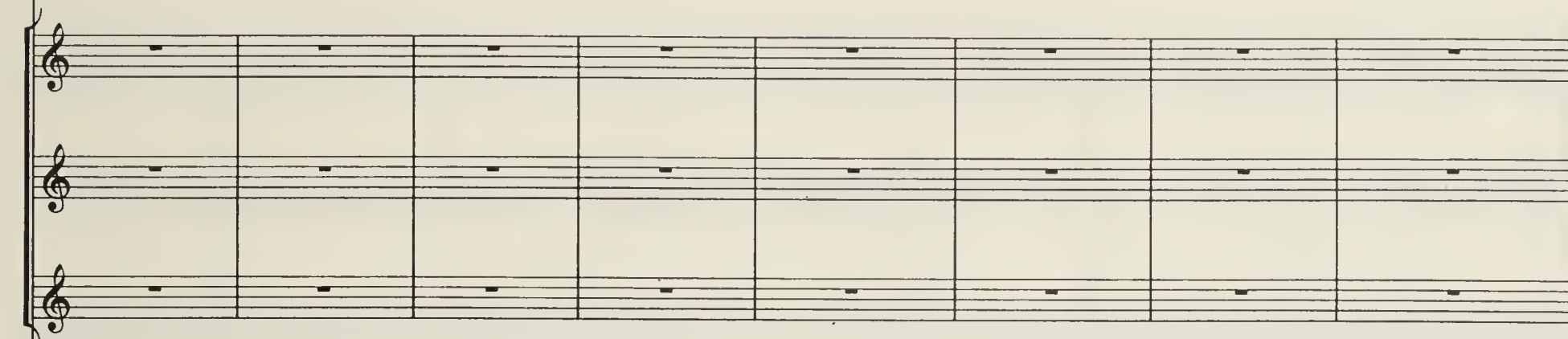
A - - - - - men. Et vi - tam ven - tu - ri, ven - tu - ri,

- - - - - men, a - men.

senza B.

5 3 5 3 5 3 8 3 3 3 3 3 3 8 7 6 8 7 5 7

315



323

men, a - men, a - men, a - - men, a - men, a - men,

- men, a - - men, a - men, a - men, a - men, a - men.

a - men, a - men, a - men, a - men, a - - men,

Et vi - tam ven - tu - ri, et vi - tam ven - tu - ri, et vi - tam ven - tu - ri, ven -

con B.

6 5 6 6 6 6 6 6 6 6 6 6 6 5

330

ven - tu - ri sae - cu - li. A - - men.

Et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li. A - -

a - - men, a - men, a - men. Et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li. A - -

tu - ri sae - cu - li. A - men, a - men, a - - men, a - - men,

6 6 7 6 6 5 [b]6 5 7 6 4 7 6 4 [-] 6 [-] 7 6 5

339

tr

tr

tr

tr

Et vi - tam ven - tu - ri, ven - tu - ri sae - cu-li. A - - -

- - - men. Et vi - tam ven - tu - ri sae - cu-li. A - men, a - - - men,

men, a - - - men, a - men, a - - - men, a - men, a - men,

a - - - men, a - men. Et vi - - - tam ven - tu - ri sae - - - cu-li.

[8 3 3 3 3 3 3] 5 - 6 2 6 - 6 7 [-] 6 5 [8 3 3 3 3 3] 6 5

347

amen, a - men, a - men, a - men, a - men, a - men.

a - men, a - men, a - men, a - men, a - men, a - men.

a - men, a - men, a - men, a - men, a - men, a - men.

A - men, a - men, a - men, a - men, a - men, a - men.

6 5 7 5 8 7 6 5 5 4 3

SANCTUS

Adagio

Oboe I, II *f*

Corno, I II *f*
in Do/C

Clarino I, II *f*
in Do/C

Tromba I, II *f*
in Do/C

Timpani *f*
in Do-Sol/C-G

Violino I *f*

Violino II *f*

Viola *f*

Soprano *f* Tutti
San - - - ctus, San - - - ctus,

Alto *f* Tutti
San - - - ctus, San - - - ctus,

Tenore *f* Tutti
San - - - ctus, San - - - ctus,

Basso *f* Tutti
San - - - ctus, San - - - ctus,

Bassi ed Organo *f*

simile

San-ctus Do - minus De - us Sa - ba - oth, Do - minus De - us Sa - ba - oth.

San-ctus Do - minus De - us Sa - ba - oth, Do - minus De - us Sa - ba - oth.

San-ctus Do - minus De - us Sa - ba - oth, Do - minus De - us Sa - ba - oth.

San-ctus Do - minus De - us Sa - ba - oth, Do - minus De - us, De - us Sa - ba - oth.

senza B. con B.

6[-] 6[-] 6[-] 6[-] 6[-] 7[-] 6[-] 6[-] 6[-] 4/2 7

Allegro

7

a 2 *tr* *tr* *tr* *a 2* *tr*

p *f*

Ple - ni sunt cae - li, sunt cae - li et ter - ra, ple - ni sunt cae - li et ter - ra glo -

Ple - ni sunt cae - li, sunt cae - li et ter - ra, ple - ni sunt cae - li et ter - ra, ple - ni,

Ple - ni sunt cae - li, sunt cae - li et ter - ra, ple - ni sunt cae - li et ter - ra, ple - ni,

Ple - ni sunt cae - li, sunt cae - li et ter - ra, ple - ni sunt cae - li et ter - ra glo -

5 6 — 9 6 — 6 6 5 6 — $\left[\begin{smallmatrix} 5 \\ 3 \end{smallmatrix} - \right]$ 6 6 [-] 6 [-]

16

p

- ri - a tu - a, glo - ri - a tu - a, ple - ni sunt cae - li, sunt cae - li et

ple - ni sunt cae - li et ter - ra glo - ri - a, glo - ri - a tu - a, ple - ni, ple - - - ni sunt cae - li et

ple - ni sunt cae - li et ter - ra glo - ri - a, glo - ri - a tu - a, ple - ni sunt cae - li, sunt cae - li et

- ri - a tu - a, glo - ri - a tu - a, *senza B.*

6 [] 6 $\frac{6}{5}$ [] 7 [] 6 $\frac{5}{4}$ 3 2 6 6 2 6

34

Moderato

ri - a tu - - a.

a, glo - ri - a tu - - a.

ri - a tu - - a.

a, glo - ri - a tu - - a.

Ho-san-na in ex-cel - sis. Ho-san-na in ex-cel - sis. Ho-sanna, ho -

Ho-san-na in ex-cel - sis.

Ho-san-na in ex-cel - sis. Solo

Solo

Tutti

Solo

Solo

Tutti

Solo

6/5 7 [] 6/5 6/5 6 [4] 7 6 [5] 6/5 6/4 8 [4] 7/5 5 []

[illegible]

46

tr

p

f

ho-san-na in ex-cel-sis. Ho-san-na, ho-san-na, ho-san-na in ex-cel-sis, in ex-cel-sis.

san-na in ex-cel-sis. Ho-san-na, ho-san-na, ho-san-na in ex-cel-sis, in ex-cel-sis.

san-na in ex-cel-sis. Ho-san-na, ho-san-na, ho-san-na in ex-cel-sis, in ex-cel-sis.

ho - - san - - na in ex-cel - - sis. Ho-san - na in ex-cel - sis, in ex-cel - sis.

7 6 - 6 6 5 [-] 5 4 3 5 6 [-] 7 6 - 7 6 - 7 6 6 - 6 6 5 3 6 6 5 3

BENEDICTUS

Allegro moderato

Violino I *f simile*

Violino II *f simile*

Viola *f p*

Soprano solo

Alto solo

Tenore solo

Basso solo

Bassi ed Organo *Solo f 6 6 7 7 7 2 6 6 5 p*

4

ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ne

Be-ne-di-

Be-ne-di-ctus qui ve-nit in no-mi-ne

Be-ne-di-ctus qui

6 6 7 7 7 2 6 4 7 Org.: tasto solo 2 5 6 4 [7]

8

ni. Be - ne - di - ctus qui ve - nit in no - mine Do -

ctus qui ve - nit in no - mine Do - mi - ni. Be - ne - di - ctus qui

Do - mi - ni, qui ve - nit in no - mine Do - mi - ni. Be - ne - di - ctus qui ve - nit

ve - nit in no - mi - ne Do - mi - ni. Be - ne - di - ctus qui

Org.: tasto solo 6 [-] 7 [-] 6 [-] 7 [-] 6 [-] 7 [-] 6 [-]

12

- mi - ni, in no - mine Do - mi - ni.

ve - nit in no - mi - ne Do - mi - ni. Be - ne - di - ctus qui ve - nit in

in no - mi - ne, no - mi - ne Do - mi - ni.

ve - nit in no - mi - ne Do - mi - ni.

7 [-] 6 [-] 7 [-] 6 [-] 6 5 [-] 4 3 7 - 6 5 [-] 6 8 4 7

16

Be - - - ne - di - ctus, be - ne - - di - ctus, be - - - ne -

no - mi - ne Do - - - mi - ni.

Be - ne - di - ctus qui ve - - - nit in no - mine Do - mi - ni.

Be - - - ne - di - ctus, be - ne - di - - -

6 [—] 6 [—] 6 5 8 7 5 6 — 5 6 6

20

di - - - ctus qui ve - nit in no - - - mi - ne Do - mi - ni. Be - ne - di - ctus qui ve - nit

Be - - - ne - - di - - ctus qui ve - nit, qui ve - nit in

Be - - - ne - - di - - ctus, be - ne - di - ctus qui ve - nit in

- - - ctus, be - ne - di - ctus, be - ne - di - ctus qui ve - nit

senza B. *con B.*

6 5 6 6 6 # 6 b5 5 7 5 7

24

in no-mine, no-mine Do - mi - ni, in no - mi - ne Do - mi - ni.

no - - mine, no-mine Do - mi - ni, in no-mine Do - mi - ni.

no - - mine, no-mine Do - mi - ni, in no - mi - ne Do - mi - ni.

in no-mine, no-mine Do - mi - ni, in no - mi - ne Do - mi - ni.

5 7 5 3 5 6 6 6 6 5 6 6 6 7 [1 1 1 1 1]

attacca

Moderato
29

Oboe I, II

Corno I, II
in Do/C

Clarino I, II
in Do/C

Tromba I, II
in Do/C

Timpani
in Do-Sol/C-G

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Bassi ed Organo

f *tr* *p* *f* *p* *f* *Tutti* *Solo*

Ho-san-na in ex-cel - sis. Ho-san-na, ho - san-na, ho - san-na

Ho-sanna in ex-cel - sis. Ho-san-na in ex-cel - sis. Ho-san-na, ho - san-na, ho - san-na

Ho-san-na in ex-cel - sis.

Ho-san-na in ex-cel - sis. Solo

6 6 6 [4] 7 6 [6] 6 6 8 [4] 7 5 [] 6 7 6 6 5 9 8 - 7

6

37

ho-san-na in ex-cel - sis. Ho-san-na, ho-san-na, ho-san-na in — ex-cel - sis, in — ex-cel - sis.

san-na in ex-cel - sis. Ho-san-na, ho-san-na, ho-san-na in — ex-cel - sis, in — ex-cel - sis.

san-na in ex-cel - sis. Ho-san-na, ho-san-na, ho-san-na in ex-cel - sis, in — ex-cel - sis.

ho - - - san - - - na in ex-cel - - - sis. Ho-san - na in ex-cel - sis, in — ex-cel - sis.

7 6 - 6 6 5 [-] 5 3 5 6 [-] 7 6 — 7 6 — 7 6 6 — 6 6 5 4 3 6 6 5 4 3

AGNUS DEI

Allegro moderato

Oboe I, II *f* *tr*

Corno I, II in Do/C *f* *p*

Clarino I, II in Do/C *f*

Tromba I, II in Do/C *f*

Timpani in Do-Sol/C-G *f*

Violino I *f* *tr*

Violino II *f* *tr*

Viola *f* *p*

Soprano

Alto

Tenore

Basso

Bassi ed Organo *Solo* *f* *p*

8 3 3 3 6 3 3 3 6 6 4 9 - 5 7 6 - 5 7 6 b5 [] b [] b6 4 []

6

f *p* *f* *p* *tr* *tr* *tr*

Solo

A - gnus De - i, qui tol - lis pec - ca - ta, pecca - ta

f *p*

6 4 3 [] 6 4 5 [] b5 [] 7 4 [] b5 [] 7 4 [] 8 3 3 3 6 3 3 3 6 6 9 4 [] 5 7 6 - 5 7 4 - 3

[illegible]

ca - ta, qui tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis, mi - se - re - re no -

p *Tutti*

7 [—] 7 [—] 7 6 [-] 5 [4] 7 4 [—] 6 [-] 6 5 7 [-] b6 5 b6 [—] b7 6 5 3

30

bis. A - gnus De - i, qui tol - lis pec - ca - ta mun -

f *Tutti*

8 3 3 3 6 3 3 3 3 6 6 9 - b5 b7 8 3 3 3 3 3 3 3 6 6 9 - 5 7 6 4 - 5 7

35

di, A - gnus De - i, qui tol - lis pec - ca - ta, pec -

di, A - gnus De - i, qui tol - lis pec - ca - ta, pec -

di, A - gnus De - i, qui tol - lis pec - ca - ta, pec -

di, A - gnus De - i, qui tol - lis pec - ca - ta, pec -

6/5 [] 5/b [] b6/4 [] 6/4 3 [] 6/b5 [] [b5] 7 [b] [b5] 7 [b] [b5] 7 [b]

41

Allegro

ca - ta mun - di: do - na no - bis pa - cem,

ca - ta mun - di: do - na no - bis pa - cem,

ca - ta mun - di: do - na no - bis pa - cem,

ca - ta mun - di: do - na no - bis pa - cem,

5 4/2 [] 7 [] #

Solo

p 6 [6] 6/4 [-] 5/3 [-] 6 [-] 6 6

[illegible]

no - bis pa - cem, do - na no - bis

no - bis pa - cem, do - na no - bis

no - bis pa - cem, do - na no - bis

no - bis pa - cem, do - na no - bis

Solo Tutti

[5 3] 6 [-] 6 [-] 5 [-] 6 6 7 6 6 7 6

pa - cem, do - na no - bis,

pa - cem, do - na no - bis,

pa - cem, do - na no - bis, do - na no - bis,

pa - cem, do - na no - bis, do - na no - bis,

Solo Tutti

47 6 6 6 5 5 6 6 7 4+ 2 7 4+ 2

109

[illegible]

118

cem, do - na no - bis, do - na no - bis pa - cem,
 cem, do - na no - bis, do - na no - bis pa - cem,
 cem, do - na no - bis, do - na no - bis pa - cem,
 cem, do - na no - bis, do - na no - bis pa - cem,

$\flat 7$ $\frac{4}{2}$ $\flat 7$ $\frac{4}{2}$ $\flat 7$ $\frac{7}{4}$ $\frac{6}{5} [-] \frac{6}{4} [-] \frac{5}{3}$

127

do - na no - bis pa - cem, pa - cem, pa - cem.
 do - na no - bis pa - cem, pa - cem, pa - cem.
 do - na no - bis pa - cem, pa - cem, pa - cem.
 do - na no - bis pa - cem, pa - cem, pa - cem.

$\flat 7$ $\frac{7}{4}$ $\frac{6}{5} [-] \frac{6}{4} [-] \frac{5}{3}$ 6 6 7 6 6 7

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BA 5182 / Carus 40.431

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BA 5183 / Carus 40.432

Klavierauszug / Vocal Score BA 5183a / Carus 40.432/03

Missa in g-moll / in G minor BWV 235

BA 5184 / Carus 40.433

Klavierauszug / Vocal Score BA 5184a / Carus 40.433/03

Missa in G-dur / in G major BWV 236

BA 5185 / Carus 40.434

Klavierauszug / Vocal Score BA 5185a / Carus 40.434/03

Wolfgang Amadeus Mozart

Missa in c-moll / in C minor (»Waisenhaus-Messe«)

KV 139 (47^a)

BA 4858 / Carus 40.614

Klavierauszug / Vocal Score BA 4858a / Carus 40.614/03

Missa in C-dur / in C major (»Credo-Messe«) KV 257

BA 4859 / Carus 40.616

Klavierauszug / Vocal Score BA 4859a / Carus 40.616/03

Missa longa in C-dur / in C major KV 262 (246^a)

BA 4853 / Carus 40.627

Klavierauszug / Vocal Score BA 4853a / Carus 40.627/03

Missa in C-dur / in C major KV 258

BA 4851 / Carus 40.627

Klavierauszug / Vocal Score BA 4851a / Carus 40.628/03

Missa in C-dur / in C major (»Orgelsolo-Messe«) KV 259

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Klavierauszug / Vocal Score BA 4852a / Carus 40.628/03

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BA 5622 / Carus 40.658

Klavierauszug / Vocal Score BA 5622a / Carus 40.658/03

Missa in B-dur / in B flat major D 324

BA 5621 / Carus 40.657

Klavierauszug / Vocal Score BA 5621a / Carus 40.657/03

Messe in As-dur / in A flat major D 678

2. Fassung, Cum Sancto Spiritu-Fuge der 1. Fassung im Anhang
2. version, Cum Sancto Spiritu-Fuge of the first version in
the Appendix

BA 5623 / Carus 40.659

Klavierauszug / Vocal Score BA 5623a / Carus 40.659/03

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